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Music Department

OSTROLENKA.

GRAND OPERA.

COMPOSED BY

J. H. BONA WITZ.

VOCAL SELECTIONS.



ARISE, YE POLES! So seid bereit.	Aria with Chorus.	-	-	-	-
OH, THOU MY BLESSING! O Du mein Gluck.	Duetto.	-	-	-	-
ALL THINGS WEAR A DIFFERENT ASPECT.	Wie ist alles.	Aria.	-	-	-
LODOISKA, LOVELY BEING! Lodoiska, theures wesen.	Aria.	-	-	-	-
I WAS FORCED TO LEAVE MY LOVED ONE.	Die gelebte.	Aria.	-	-	-
SOON SHALL I BE FREE, Bald, O Gott!	Prayer.	-	-	-	-
HURRAH! OUR FOE DOTH FLY!	Triumph, die Feinde fieh'n,	Duetto.	-	-	-

INSTRUMENTAL SELECTIONS.

OVERTURE.	(Four hands.)	-	-	-	-	12½
MARCH.	(Act Second.)	-	-	-	-	5
POLONAISE.	Ballet Music. (Act Third.)	-	-	-	-	3½
VALSE.	" "	-	-	-	-	5
ALLEGRETTO AND ADAGIO.	Ballet Music. (Act Third.)	-	-	-	-	6
MAZURKA AND FINALE.	" "	-	-	-	-	5

Philadelphia: **LEE & WALKER,** 922 Chestnut St.

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Allegretto and Adagio.

“OSTROLENKA.”

Allegretto.

PIANO. *p*

The first system of music is in 2/4 time and begins with a piano (*p*) dynamic. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

cres.

The second system continues the piece with a crescendo (*cres.*) dynamic. The right hand features more complex rhythmic patterns, including some triplets, while the left hand maintains a consistent accompaniment.

cres. *cres.*

The third system shows two separate crescendo (*cres.*) markings. The right hand continues with its melodic line, and the left hand accompaniment remains consistent.

f *cres.*

The fourth system begins with a forte (*f*) dynamic and includes a final crescendo (*cres.*) marking. The right hand melody concludes with a flourish, and the left hand accompaniment ends with a final chord.

8
p

First system of musical notation, featuring a treble and bass clef. The treble clef has a fermata over the first measure. The music consists of chords and short melodic fragments.

crce.

Second system of musical notation, continuing the piece with similar chordal textures and some melodic movement in the treble.

f
crce.

Third system of musical notation, showing more active melodic lines in the treble and dynamic markings of *f* and *crce.*

crce. *crce.*

Fourth system of musical notation, featuring triplets in the treble and dynamic markings of *crce.*

f *mf*

Fifth system of musical notation, concluding the page with dynamic markings of *f* and *mf*.

First system of musical notation, consisting of a treble and bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes a *pp* (pianissimo) dynamic marking. The system concludes with a double bar line.

Third system of musical notation. The bass staff features a *pp* (pianissimo) dynamic marking. The system concludes with a double bar line.

Fourth system of musical notation, continuing the piece with melodic and harmonic development in both staves.

Fifth system of musical notation, the final system on the page. It includes a *ff* (fortissimo) dynamic marking. The system concludes with a double bar line.

Adagio (VIOLIN SOLO.)

p

pp *p*

The first system of music consists of two staves. The treble staff begins with a half note, followed by a series of eighth notes and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The treble staff features more complex rhythmic patterns with beamed notes. A dynamic marking of *fp* (forte-piano) is placed above the treble staff in the second measure of this system.

Allegretto.

The third system is marked *Allegretto.* It begins with a piano (*p*) dynamic marking. The music features a mix of eighth and sixteenth notes. A *cres.* (crescendo) marking is present in the final measure of the system.

The fourth system continues with a piano (*p*) dynamic marking. The treble staff shows a melodic line with some slurs, while the bass staff has a steady accompaniment.

The fifth system concludes the page with a piano (*p*) dynamic marking. It features a *cres.* marking in the second measure and a *p* marking in the final measure.

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Time signature: 3/4. The system contains five measures. The first measure has a repeat sign. The second measure has a fermata over the treble staff. The third measure has a fermata over the bass staff. The fourth measure has a fermata over the treble staff. The fifth measure has a fermata over the bass staff. The word "cres." is written above the treble staff in the fourth measure.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. The system contains five measures. The first measure has a fermata over the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the treble staff. The fourth measure has a fermata over the bass staff. The fifth measure has a fermata over the treble staff.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. The system contains five measures. The first measure has a fermata over the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the treble staff. The fourth measure has a fermata over the bass staff. The fifth measure has a fermata over the treble staff. The word "cres." is written above the treble staff in the second measure. The word "Fine." is written above the treble staff in the fifth measure. A first ending bracket labeled "1." spans the final two measures.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. The system contains five measures. The first measure has a fermata over the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the treble staff. The fourth measure has a fermata over the bass staff. The fifth measure has a fermata over the treble staff. The word "p" is written above the treble staff in the first measure. A second ending bracket labeled "2." spans the first two measures.

Fifth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. The system contains five measures. The first measure has a fermata over the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the treble staff. The fourth measure has a fermata over the bass staff. The fifth measure has a fermata over the treble staff.

The musical score consists of five systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The notation includes various rhythmic patterns, such as sixteenth-note runs in the bass and chords in the treble. Dynamics are indicated by 'p' and 'f'.

The first system of music features a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The bass clef part consists of a steady eighth-note accompaniment. The treble part contains a series of chords and melodic fragments, including a prominent sixteenth-note figure.

The second system continues the piece, with the treble part showing more complex chordal textures and melodic lines. The bass part maintains its rhythmic accompaniment. A dynamic marking of *f* (forte) is present in the final measure of the system.

The third system introduces a dynamic marking of *p* (piano) in the second measure. The treble part features a series of chords, while the bass part continues with its eighth-note accompaniment.

The fourth system shows the continuation of the musical themes. The treble part has a melodic line with some grace notes, and the bass part remains consistent with the eighth-note accompaniment.

The fifth and final system on the page concludes the piece. It includes the instruction "D.C. al Fine." in the right-hand part. The music ends with a final chord in the treble and a concluding bass line.

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Fig. 1, denotes the easiest music.

Fig. 2, easy music.

Fig. 3, moderately easy.

Fig. 4, of medium difficulty.

Fig. 5, difficult.

Fig. 6, very difficult.

Fig. 7, of the greatest difficulty.

**PICKING CHERRIES
DOWN THE LAKE.**

SONG AND CHORUS.

Words by G. Cooper. Music by H. Millard.

1

It was in the golden summer,
And we met beneath the trees;
There were fond and loving glances,
There was laughter on the breeze.
In the green and wavy orchard,
Roy hands met mine again,
While we linger'd there together,
Picking cherries, picking cherries,
down the lake.

Chorus.

How I bless the happy moments!
How I long for them again,
When we linger'd there together,
Picking cherries, picking cherries,
down the lake.

2

Oh, the boughs with rubies laden;
They were far beyond her reach,
But I helped her, and she thanked me,
Sweet and bird-like was her speech.
Little hands so fair and dimpled,
In my own world of romances,
And I longed to linger ever,
Picking cherries, picking cherries
down the lake.—Cuo.

3

Now the scented breezes whisper'd
All the secrets that were told,
And the birds saw somebody
Some one's waist in joy unfold.
Ere the rosy sunset faded
Over hill, vale, and plain,
Loving lips were picking cherries,
Picking cherries down the lake.

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VOCAL.

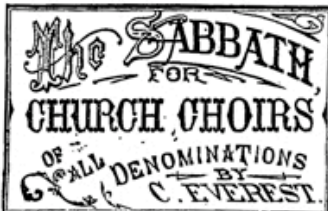
A Little Crib beside the Bed. 3, Bb, E to E, Sop. Solo and Chorus. Eastburn. 35
At thy Feet. 3, D, D to E, Baritone Solo and Chorus. Eaton. 25
Beneath the Rod. 4, Ab, F to E, Sop. Sacred. Mack. 30
Beyond the Golden Door. 4, G, D to E, Solo and Chorus. Potter. 30
*Bridle in Heaven. 3, A, F to D, Sop. Duet. 50
Come while the Morning blushes. 4, E, E to F, Tenor. Shattuck. 50
Dear, Dear Friends of Old. 4, Bb, F to F, Baritone. Deroon. 30
Died in the Streets. 3, Bb, D to F, Solo and Chorus. Eastburn. 30
Down the Vale, where Millie sleeps. 3, Eb, E to G, Song and Chorus. Huntley. 30
Dying Nun. 2, Eb, B to C, Alto. Brewster. 30
Echoes from Afar. 3, G, D to E, Mezzo-Soprano. Hawthorne. 35
Ever my Thoughts Turn to Thee. 4, C, G to E, Baritone. Shattuck. 35
*Fairer Flow'ret of the Vale. 4, F, F to G, Solo and Chorus. Massett. 35
Filtering in the Cars. 3, G, F to G, Solo and Chorus. Rosewig. 35
I Cannot Meet Thee alone. 3, Eb, D to E, Soprano. Tivolis. 35
I'm a Butterfly. 4, Eb, D to G, Soprano. Stratford. 40
Just as of Old. 3, G, D to E, Solo and Chorus. Hawthorne. 35
Kiss me, Mother, do not Weep. 3, A, E to E, Sop. solo and Chorus. Meyer. 30
Kitty of Coleraine. 3, Ab, E to A, Tenor Solo and Chorus. Brown. 50

Little Hands Forever Still. 4, Eb, D to E, Sop., Solo and Chorus. Pratt. 30
Not a Crust, or "The Beggar Boy." 3, F, C to F, Soprano. Solo and Chorus. Parsley. 30
*One in Heaven. 3, C, E to F, Soprano, Solo and Chorus. Burton. 40
Please Bury My Little Darling. 3, F, C to F, Soprano, Solo and Chorus. Hoffmann. 30
Sighing for Rest. 3, F, C to F, Sop. or Ten. Solo and Chorus. Walter. 35
Smile Again, Darling. 3, Bb, F to F, Ten. Solo and Chorus. Peacock. 30
Sweet Days of Youth. 3, C, F to F, Sop. or Tenor solo and Chorus. Rosewig. 35
Sweet Ethel May. 3, A, E to F, Sop. or Ten. Solo and Chorus. Butterfield. 35
*Tis no thought of Anger, Dearest. 3, F, E to E, Tenor or Baritone Solo and Chorus. Parsley. 35
Under the Rose. 3, Eb, C to E, Mezzo-Soprano. Solitaire. 35
We have Met, Loved and Parted. 3, Eb, D to E, Sop. or Ten. Eastburn. 35
What Care I. 3, G, B to E, Mezzo-Sop. Solo and Chorus. Eastburn. 35
When Daisy Left Us. 3, G, D to E, Sop. or Ten. Murray. 35
You Mustn't "Fool" with Cupid. 3, Eb, E to E, Solo and Chorus. Stubb. 35
When Mother Married Pap. 3, A, E to E Tenor. Solo and Chorus. (Comic). Eastburn. 30
When the Corn is Gathered in. 3, Bb, D to F, Soprano or Tenor, Solo and Chorus. Hawthorne. 30
Where Mother is we call it Home. 3, C, C to E, Sop., Solo and Chorus. Hawthorne. 30

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Bird of the Forrest. 4, Eb. Le Duc. 50
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Blushing Morn Polka. Beveris. 4, Eb. Meyer. 60
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Evening Prayer. 4, Eb. Mack. 50

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*Extreme Galop. 4, C. Mack. 50
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*First Ride. Caprice. 4, D. Wyman. 75
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Freeburg Grand March. 4, Eb. Meyer. 30
*Geneva Waltz. 3, G. Ross. 50
Good Luck Galop. 3, C, f. Latour. 30
Home, Sweet Home. Variations. 7, Ab. Schlichter. 75
In a Foreign Country. Elegy. 4, Bb. Muller. 60
*Invitation March. 5, C. Mack. 30
Joys of Home Waltz. 4, Ab. Reimer. 60
Joy of Life Schottische. 4, G. Williams. 30
Kitty Waltz. 3, D. Sayen. 35
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*Little Boy Blue Galop. 3, C, f. Mack. 40
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*March Galop. 4, Eb. Mack. 60
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Twinkling Star. Serenade. 5, Eb. Wink. 35
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Words by Katie Belle Wickman. Music by H. Millard.

1

Joyous childhood never breeding
Future sorrow, future pain,
Happy hours sweetly fleeting,
Never more to come again;
For the mirth of childhood ceases
As old time doth swiftly fly,
But the memory of those hours,
Happy, bright, can never die.

Chorus.

There is toil, and there is sorrow
In this world, this world of ours;
But these mingle with the shadows
Ever sunny, happy hours.

2

Clapping merry, laughing baby,
Plying gaily 'midst the bowen,
Mother's daily toil and sorrow
Lost in light of happy hours;
Little mischief, romping, shouting,
Petting blossoms in wee show'rs,
Filling mother's heart with gladness,
Making bright the happy hours.—Cuo.

3

Looking back to days of childhood,
Seem they not like happy hours
That have vanished all too quickly,
Faded like the fairest flow'rs?
Golden moments, precious as they
Seen by men's softening pow'rs,
There's no joy like that of childhood,
Never are more happy hours.—Cuo.

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